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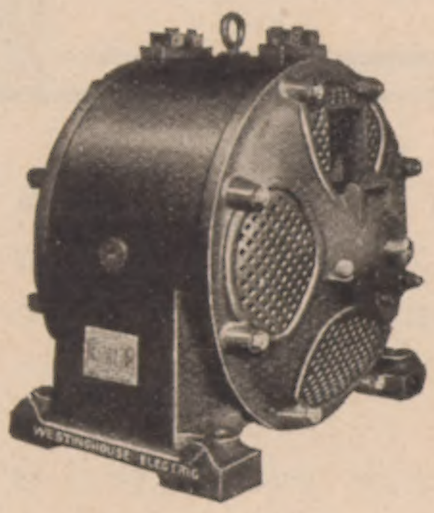

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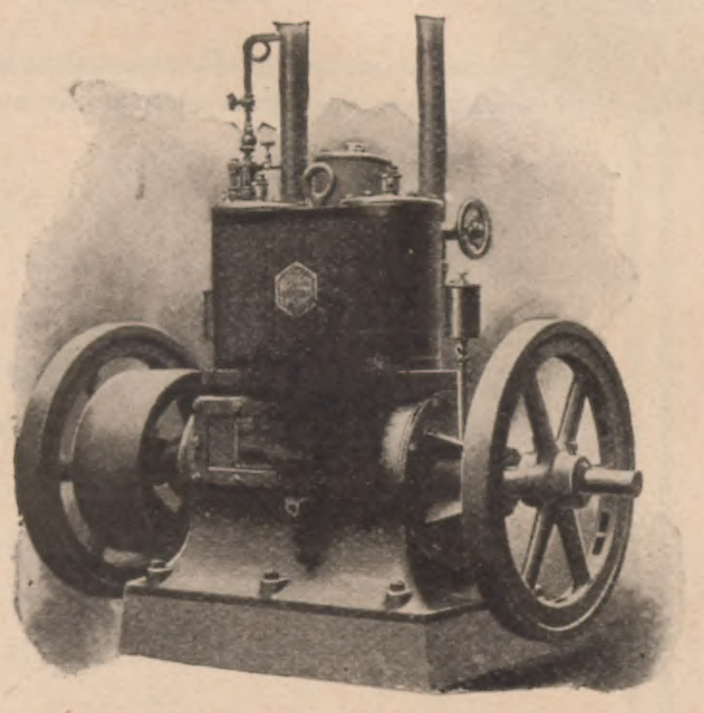

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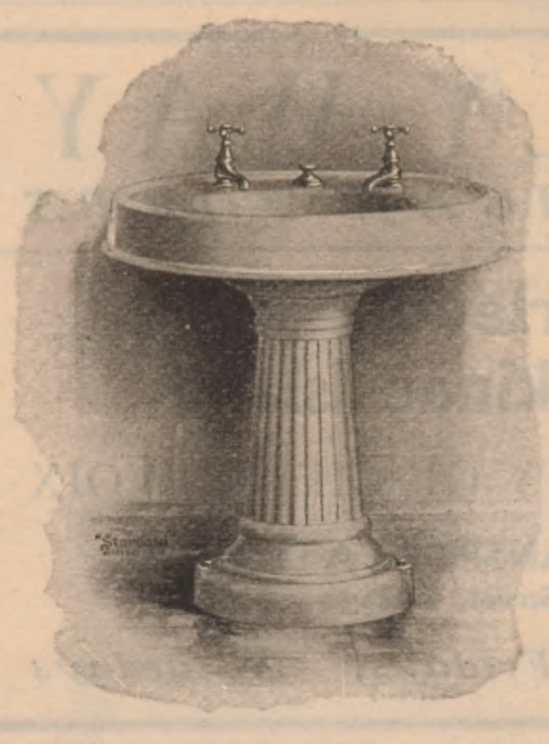

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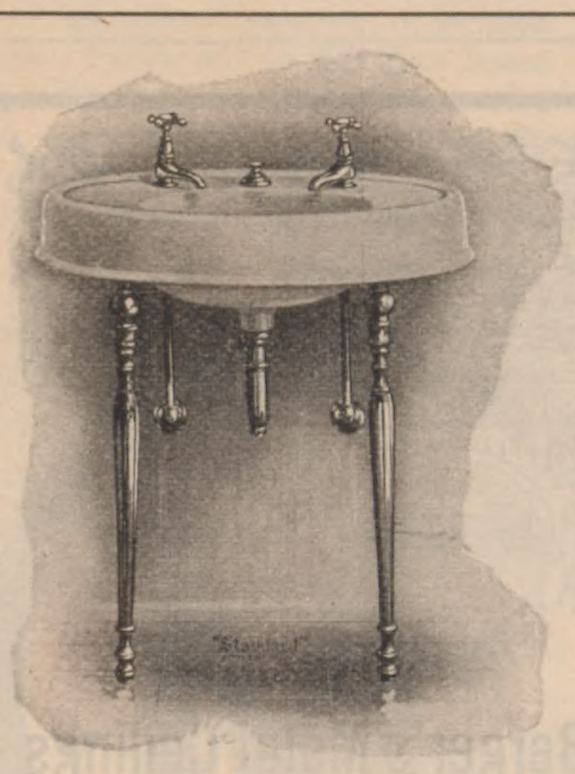

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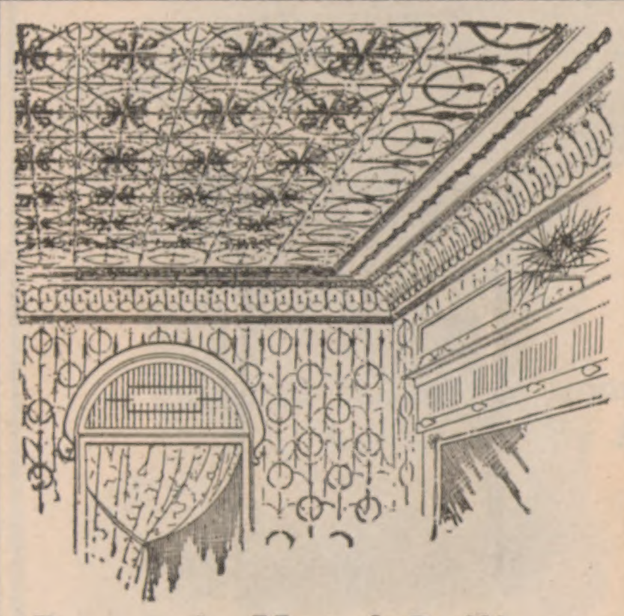

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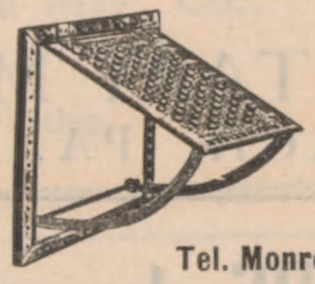

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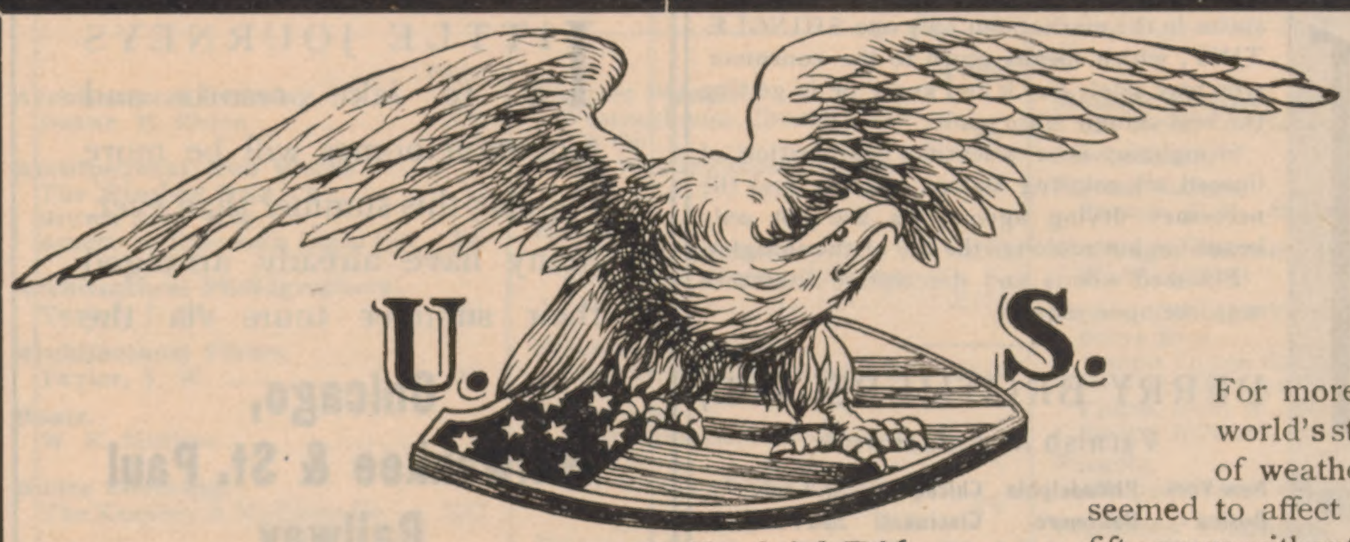

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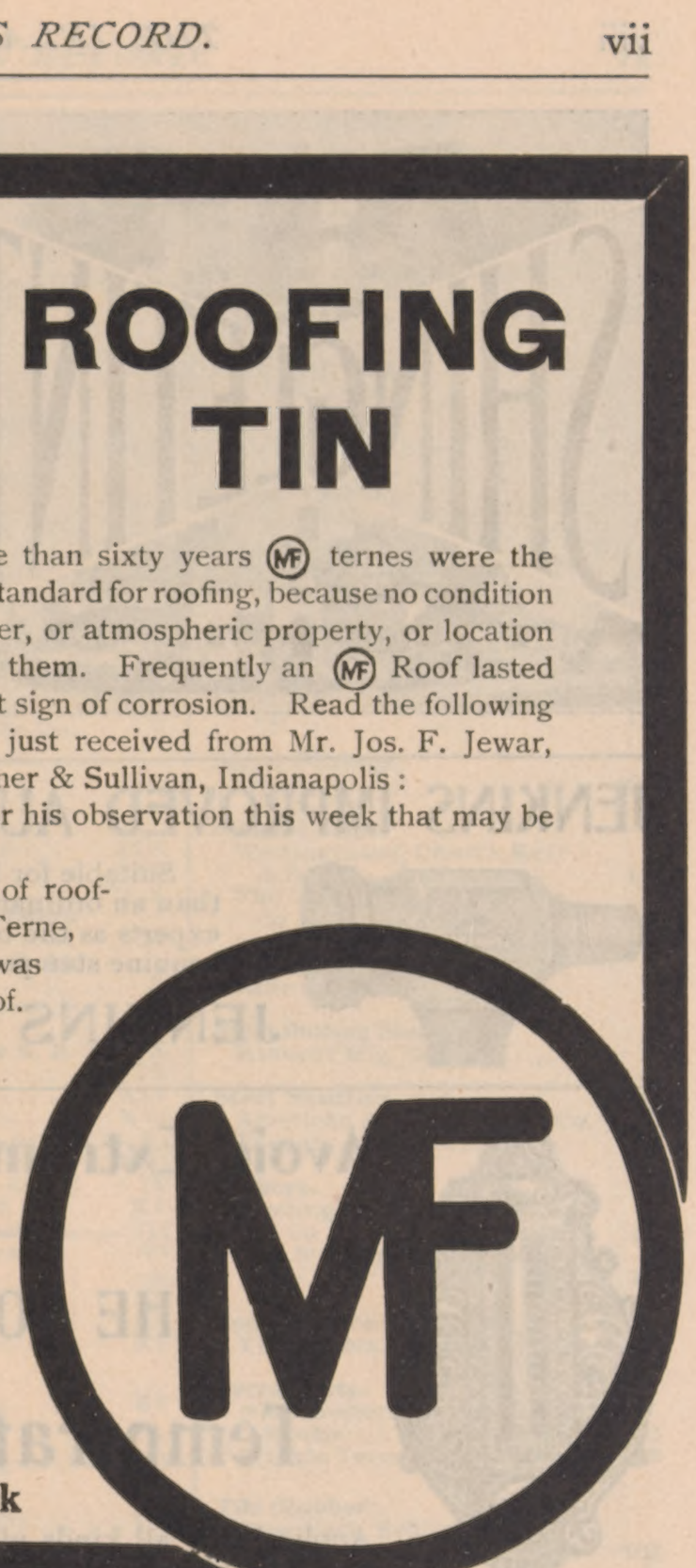

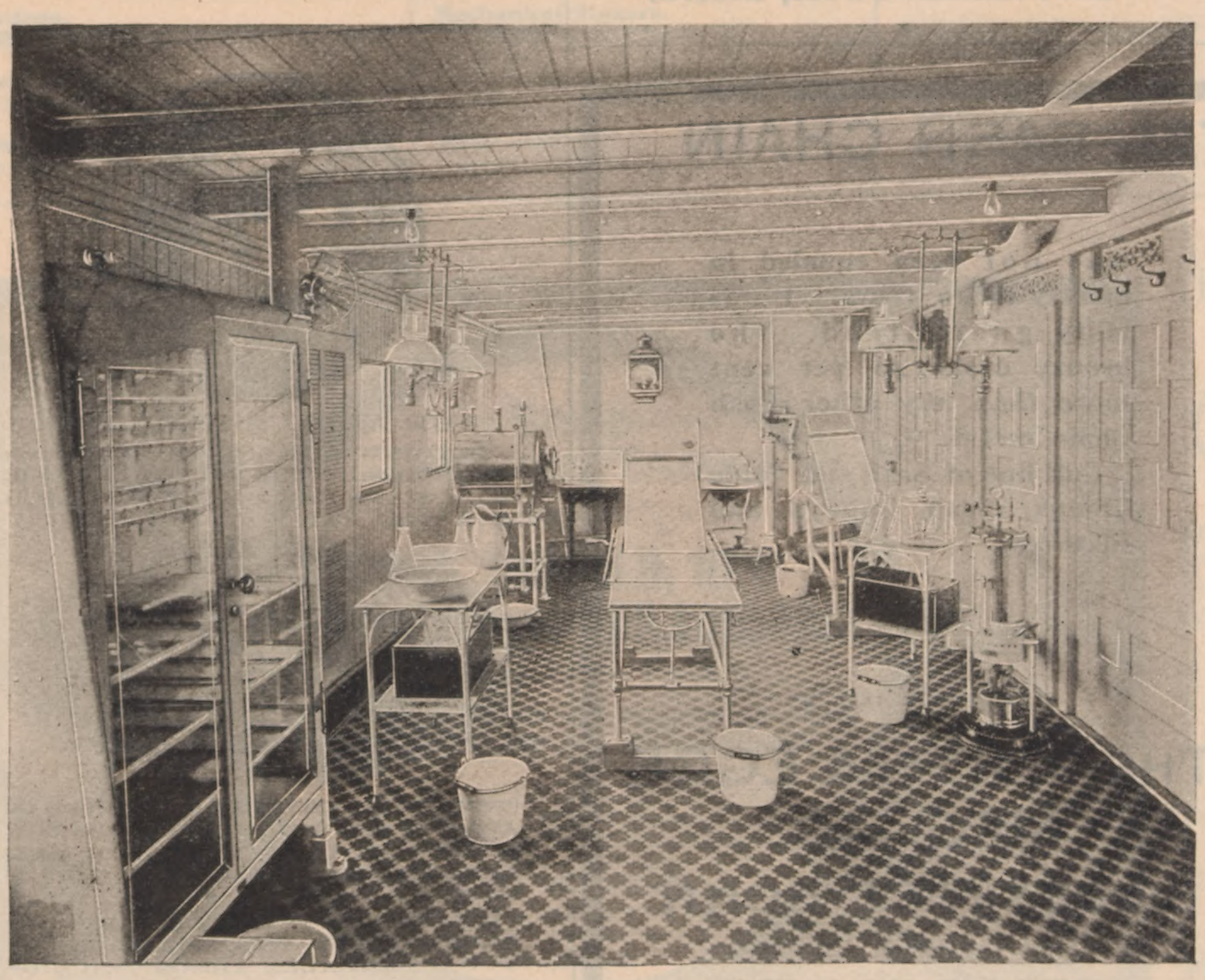

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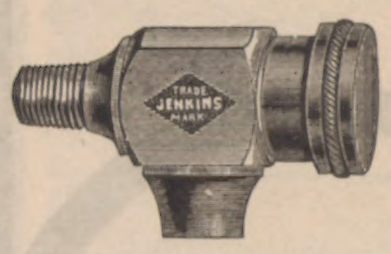

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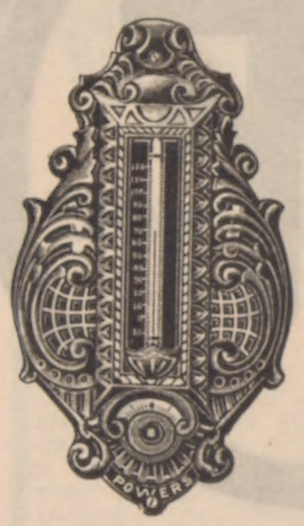

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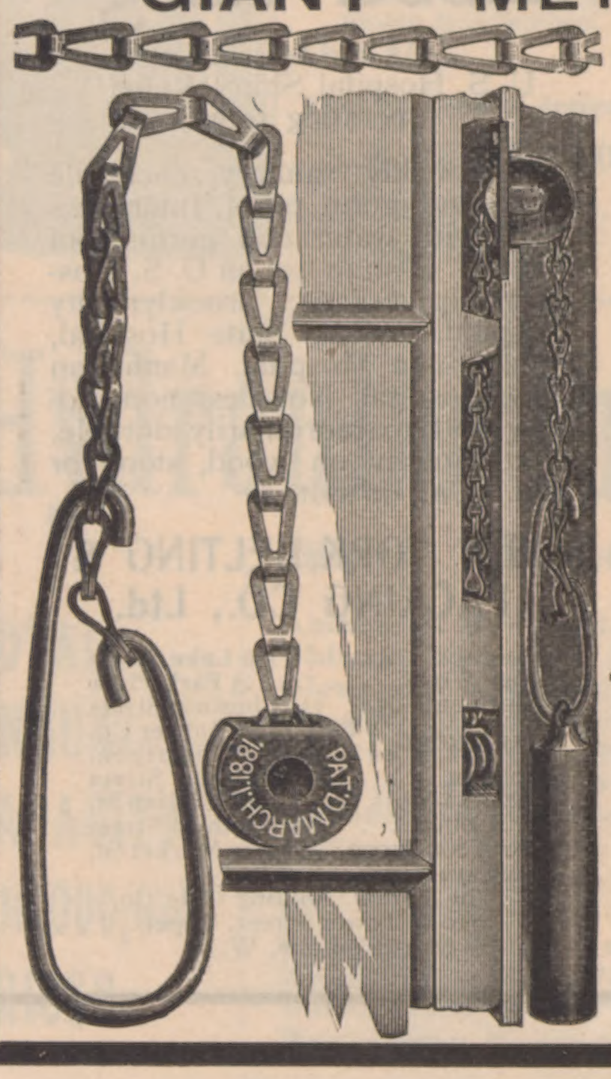

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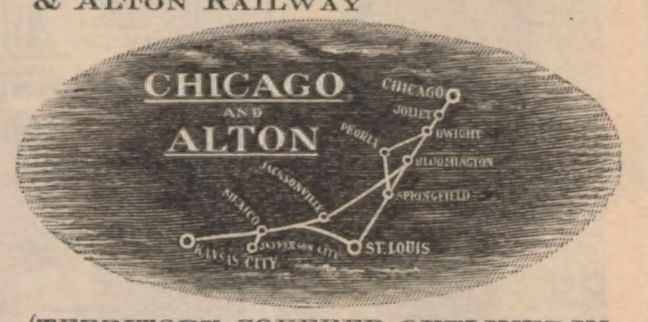

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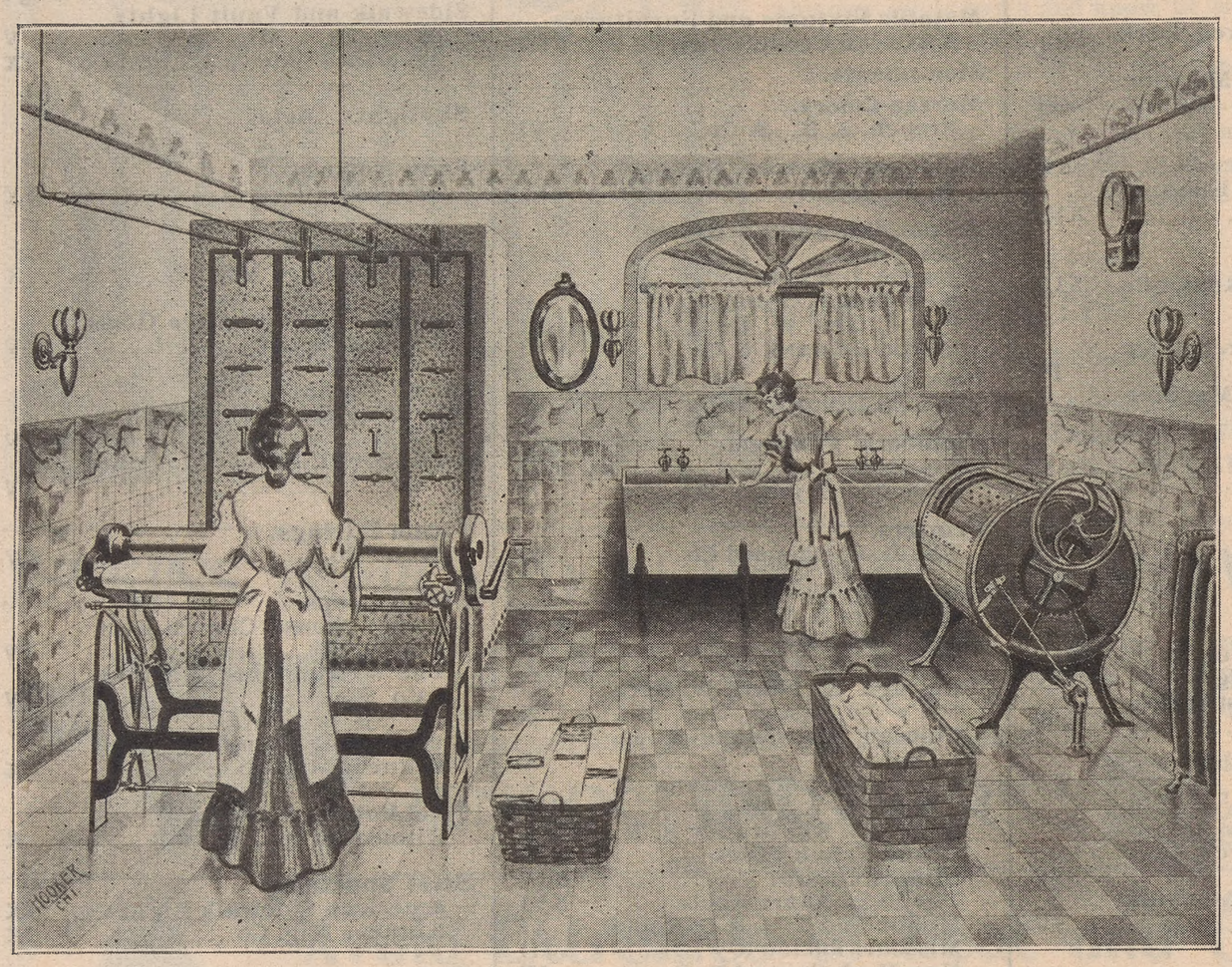

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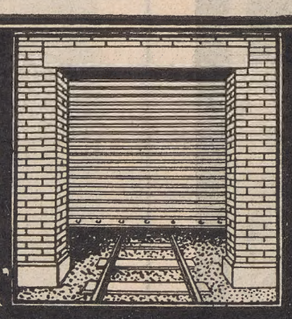

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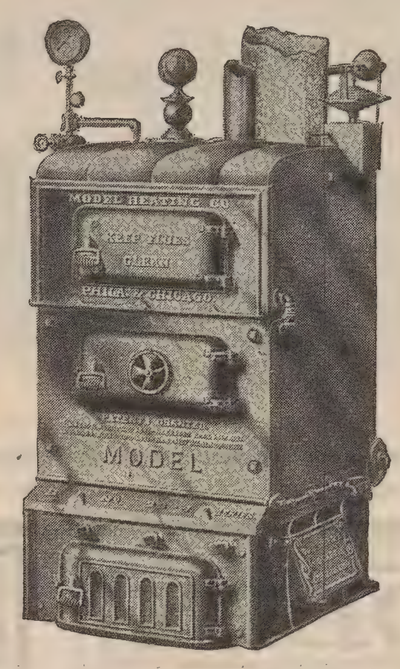

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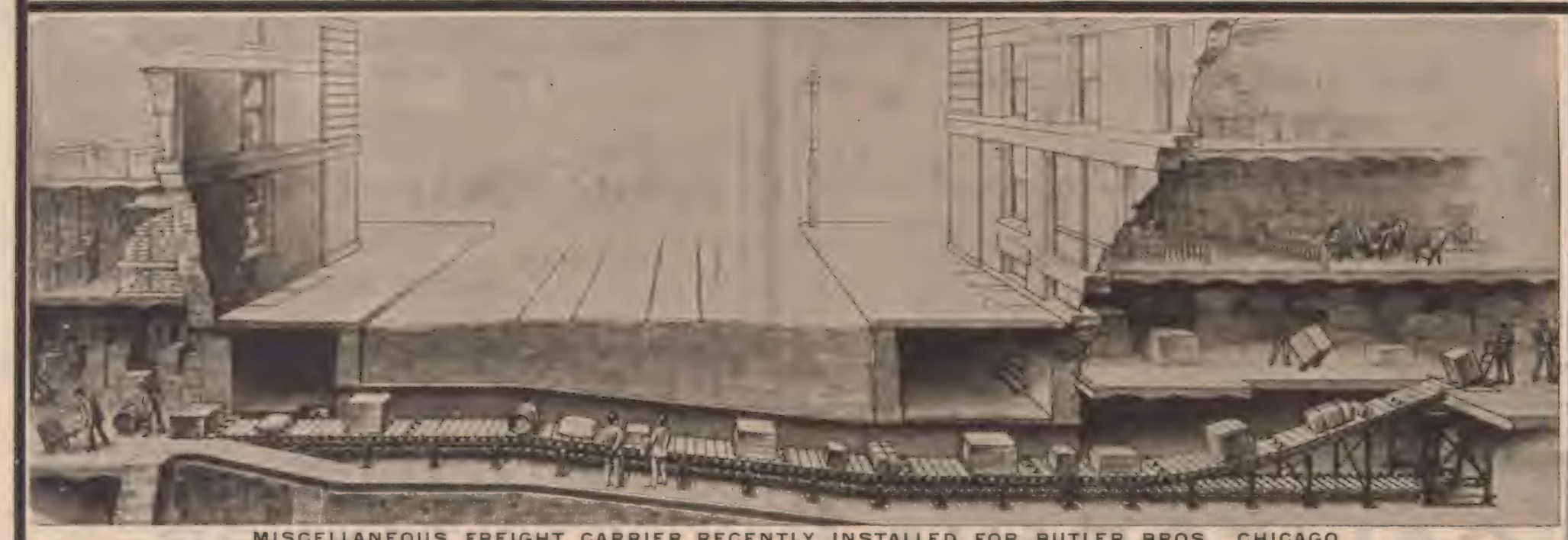

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IN THE WEST.

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Necessity of State Commissioners of Architecture.

The fact that three States of the Union have passed laws governing the practice of architecture, two of these, New Jersey and California, marking the extreme eastern and western limits of the country, and Illinois, the first to adopt such a measure, occupying a central position, should encourage those who have so long wished for legal recognition of the profession. That these laws are not as comprehensive as might be wished is no argument against their value as protective and administrative enactments, and it is time that similar measures should be upon the statute books of and placed in active operation in every State. While the objection has been raised, and by many of the most advanced in professional standing, that the profession is in a way stultified by submitting to a licensing act and thus placed in the same category as things mercantile, it does not seem just that sentiment should rule where the protection of the public, as well as the professional credit and interests of the architects, demands such regulation. The reports of the Boards of Examiners of Architects of these States show that the laws are sufficiently complete to make their enforcement practical and beneficial, while no hardship is worked on any practitioner who deserves the name and should be entrusted with the designing of the most simple construction. But the effect of such a law is far-reaching in its moral aspect and gives to the profession a standing it can not enjoy in States where the greatest architect is he who, through business ability, secures the largest commissions. These are barred out where professional knowledge is the basis of architectural practice. For the credit of the profession and for the safety of the public, aside from all ethical reasons, those who through extraordinary ability and long practice have attained a standing which precludes its necessity in their practice should endorse and seek the enactment of a similar law.

Necessity that Special Law Be Sustained.

Without commenting upon the action of the Secretary of the Treasury in regard to the removal of Henry Ives Cobb from the office of "Architect in charge of the post-office, courthouse, etc., Chicago, Illinois," the facts regarding which have not as yet been made public, the situation has its serious aspect from the fact that there seems to be a disposition on the part of the department to place the continuance of the work in the hands of the Supervising Architect. While this could be done with safety and seems natural, the law under which this building was projected calls for a special architect appointed by the Secretary of the Treasury. The change made does not in any degree change the law under which the $4,000,000 appropriation was made. Therefore whether Mr. Cobb's assistant, F. W. Fitzpatrick, who has been most intimately associated with its designing and construction, and who is the logical successor, and the one which both the profession and the Chicago public would most highly endorse, or some other whom the Secretary might appoint, is named for the position, it would be a bad precedent to establish if the law were ignored in this particular.

AMERICAN ARCHITECTURE.

BY F. W. FITZPATRICK.

WE hear much about our vaunted progress in art, some enthusiasts, in fact, prattle entertainingly about the "birth of an American art." Well, perhaps we have the microbe, the gerin of a distinctive art concealed somewhere about our national anatomy, but, methinks, the scientist in search of it will need a six-hundred-diameter glass to find it, and, "kind devil deliver us from it," as the irrepressible Mary McLane would say, should he ever discover it. In very kindness to our race and time he should destroy its every vestige.

But art thus spoken of is too general a term; we must be specific. Perhaps later we may dally with several of the arts, one at a time, examining into how American it may be, its growth under our propitious skies and what not. Just now let us hurriedly glance at our architecture. All about us challenges our attention to it; it is a most timely subject, intensely interesting; is costing us much money, forcing other peoples to look our way, and, all in all, well worthy a moment's thought, busy as we may be.

SOUTH SIDE OF THE VARIED INDUSTRIES BUILDING, UNDER CONSTRUCTION.

The few who are vainly laboring to bring forth an American style — so-called — are, as a class, too ignorant or unimportant to do much harm. For two thousand years immeasurably better men than they have striven to give us something new, as complete or more beautiful than the classic forms. Great artists have skilfully worked at times, and with marvelous success, in Gothic and its kindred styles, but age after age has there been a return to, a re-birth of the good old classic styles. And they still stand forth to-day, as they have done for over two thousand years, the highest, most beautiful and lasting mediums through which man can reach nearly to perfection in the art of building. We all realize that fact, though some will not confess the truth. The puny efforts to create an American style need not worry us.

We should concern ourselves about what our representative men, those entrusted with the spending of our millions in buildings, are doing, how they are acquitting themselves of their self-imposed but, nevertheless, sacred task, how they are handling that beautiful art, applying its ancient form to our modern needs, giving it characteristics that may be called American, and molding monuments by which history will judge of our attainments, our civilization, and give us our place among the nations of our time.

When we speak of our architecture, most people imagine we mean our commercial buildings, our mammoth office structures and our great factories and stores. To a degree they are justified in their belief, our tendencies and our abilities are shown in those edifices. But these buildings, permanent and strong as we may imagine them to be, are too evanescent to be the true measure of our art. They replace to-day buildings that were scarce thirty years old, and that were thought marvels, and permanently planted in their youth. Conditions change, our ideas of necessities, comforts and utility are radically different from those of a generation ago, and so will the ideas of our successors upon this mundane sphere be absolutely different from ours. The tall building will have outgrown its usefulness and will be displaced by something else. Who knows, mayhap, transportation will be so perfected that crowding will no longer be necessary. Our sons' sons may be coaxing real trees to grow where we now have "forests of steel." We judge of a people's literature by their best works, the few masterpieces they produce, not by their business letters. So with architecture. Our Government buildings, our great colleges, and buildings of that character, the really permanent structures, those not affected by changing ideas and fluctuating values, are the true standards of our ability to express ourselves architecturally.

Europeans call us a nation of engineers, not architects. And we certainly have performed rather startling and daring feats in structural engineering that have not been equaled or even attempted abroad, but we have also shown that we are out of our architectural swaddling clothes even though we are more scientific than artistic.

I say this in no bombastic spirit, however, for, sad to relate, we stepped from swaddling clothes into adolescence, then rapidly into virile young manhood, full of brilliant promise and expectation, only to fall immediately into almost driveling senility. The case is hard to explain. Indeed, I will not try to explain it, my purpose here is but to chronicle the fact. Heaven grant it is but a transitory period, a temporarily arrested growth. But the fact remains that our highest attainment is well *behind* us. Our best work is ten years old and we are not doing anything equal to it, nor can we for some time to come. We have not the men to do it with. We confess it, our architecture is decadent.

Our commercial buildings have more conveniences than those of any other country; as before stated, they are marvels of engineering ingenuity, they fulfil in the highest degree every utilitarian purpose that can be imagined, and we are evolving a style, if it may be so called, that is essentially characteristic of our growth, but it is not, after all, strictly speaking, architectural; we are merely — and rightly — decorating our steel skeletons more or less successfully, though seldom frankly. But we have eliminated these buildings from our consideration. Broadly they are a part of our architecture, but they can hardly be called a standard of our real architectural growth.

Besides our great public buildings that mark the steps of our real progress in the art, and those other structures that we are justified in calling permanent, there is a class of building, exceedingly temporary in nature, but that demonstrates better than all else just what we can do and where we really stand in architecture. Could there be a better test of a nation's skill than a national exposition? The best men in the country are selected for the task, there is unlimited money for the execution of the work, there is generally all out-of-doors to work in, one is not hampered by commercial considerations, renting space, lighting or other restrictions; the material used is plastic, easily and cheaply molded into any form the fantasy of genius may wish to give it; in fine, talent is free, for once in a lifetime, to work as it will, not as it must.

Unfortunate is it, indeed, that such groups can be perpetuated but on paper, and how careful we should be to preserve in photographic and other pictorial representations these great national efforts upon absolutely imperishable records for posterity.

I made the charge a moment ago that our art architectural was decadent. Am I justified in that statement? My only proof, and I submit that it is a sufficient one, is that what we are doing to-day falls far short of what was done here in 1893. My basis of comparison is our effort in the great forthcoming exposition at St. Louis alongside of the World's Fair at Chicago.

The latter showed us a group of buildings that the world has never seen equaled anywhere, nor in Athens nor in Rome. Man never before designed one such grand comprehensive scheme. There were minor discords, little slips here and there, but they were overshadowed, lost sight of — the major mass of buildings was perfect. The men who designed it were masters, they worked in harmony and with but a single object in view, and they had no strikingly successful combinations to serve them as models. They actually designed, there was no servile copying. The previous expositions here and abroad were, none of them, even moderately successful architecturally. But they wrought nobly and produced a very dream city, a marvel, wonderland, a precedent no nation has yet equaled, let alone surpassed. And its management in the hands of that past-master executive, Architect Burnham, of Chicago, set a pace that no one has even attempted to rival. A marshy wilderness was turned into a perfect Eden. Men have a vague remembrance of what was

in that exposition, but every one has a most vivid recollection of the general picture. We hear but little of that exposition's effects upon or benefits to commerce, inventions, etc., but, as one great, beautiful picture, it will never be forgotten by mortal who saw it. As a matter of fact it was simply and solely a grand architectural exhibit. That the most bucolic-minded from far afield who went there to see fine stock and blooded heifers, forgot their mission and went into raptures over the buildings, is proof sufficient that the much despised general public knows a good thing architecturally when it sees it, and is susceptible of being educated up to the appreciation of even the very highest standard of our art. I mention this "aside" because only to-day was I told by one who seemed to voice a very general professional sentiment, that it was of no use to do good work, the people were accustomed to ugly buildings and villainous detail and actually demanded that character of work!

And now what have we at St. Louis? To me it seems like a weakly desperate effort to do something different to the Chicago exposition, an inability to get away from its thraldom, and, at the same time, a confession of inability to even copy it worthily. The general plan shows weakness of conception and lack of experience in handling mighty projects; the work of adolescents, not of masters. They had a well-wooded, sightly location to begin with—a magnificent advantage, far superior to Chicago's; a slight rise and amphitheatrical formation was temptation enough to indulge in cascades and falling water effects and to crown the hill-top with their finest building. None could have resisted that, but they went farther and produced radiant lines from that central composition, devising a pretty grouping on paper, but a fizzle in reality. In execution the rise is too slight to make the scheme apparent, one must see it on paper or from a balloon to understand it; the buildings are misshapen, awkward and seem to be strung along a narrow lane, and a crooked one at that.

The art buildings that crown the hill are practically masked by a Chinese sort of festival hall and porticoed terrace placed there as a background for the fountains. Those buildings, by Cass Gilbert, of New York, afford the best opportunity of all the "palaces" for something particularly fine. An art gallery, where one has not to bother with windows, is the ideal problem one always hankers to handle. In this case Mr. Gilbert did not rise to his opportunity. He had incentives enough to try and excel, for, not only is it the crowning feature, but it is also the only permanent building of the exposition. He had poor Atwood's as a motif, and one vaguely traces it in his composition, but it lacks all that made the Chicago art palace the gem of our age. The one building was clearly the composition of a master, the other is the work of a business man whose mind must also comprehend commercial projects and financial schemes.

Three others of the major buildings attract attention, and call for favorable mention. The Palace of Textiles is good, very good, almost masterly. Messrs. Eames and Young, of St. Louis, did themselves credit; it is, I believe, their first great monumental effort and a most commendable one. They were not afraid of straight lines, there is dignity and repose about the whole structure, its corners are pleasingly massive, though its buttressed columns, supporting nothing, at the entrances could well be dispensed with. On the whole, I am not sure but that it is the very best building there.

Next is the Government building. Atwood's Chicago art palace is apparently its motif too, but it is a frank, straightforward design, well thought out and well balanced, thoroughly academic and splendidly detailed, appropriate and a close second, if not equal to the Textile building. It speaks volumes for the improvement in Government methods of late years; the Government building at Chicago was one of that grand exposition's little blots, an atrocity, and most of the contemporaneous Federal architecture was about as bad as it could well be. Along in 1896, however, under Mr. William Martin Aitkin's administration of the Supervising Architect's office, and through that gentlemen's efforts, that office was literally taken out of politics, clever men were employed irrespective of their leanings or their absence of "pull," and thus was begun the regeneration of Government architecture. The good work has gone steadily on, and to-day some of the very best talent in the country is to be found right in the Treasury Department at Washington. In competitions between the most prominent architects of the country and the young men of Supervising Architect Taylor's office, I am sure the latter would carry off the prizes nine times out of ten.

ELECTRICITY BUILDING, UNDER CONSTRUCTION.

The last to be mentioned, though not the least deserving of these three buildings, is the Palace of Machinery, by Widman, Walsh & Boisselier, of St. Louis (with whom is associated Mr. Paul Pelz, of Washington, who designed the splendid Congressional Library in Washington). It is more flamboyant than the others, more daring, but as effective and well handled; indeed, to the general masses, it will appeal most strongly, it is the only building there, indulging in towers, all the others that appeared upon the first designs having been abandoned. Its corner towers compete a trifle too strenuously with its main features, and its circular-topped pediments jar one a bit, but it is a wholesome, clear-cut, creditable design.

The other buildings, with surprisingly few exceptions, are poor, unworthy of what was planned to be the greatest exposition the world has ever seen. The Palace of Electricity, by Walker & Kimball, is weak, meaningless, frivolous and infantile, and these architects have done some particularly clever work too. One of their mistakes (I suppose we all make them), but it was unfortunate that that one should happen just then.

The Manufactures building, by Carrère & Hastings, one of New York's most successful firms, is also a disappointment. It is absolutely without interest, weak and not at all what one would expect from the generally brilliant John M. Carrère.

The Palace of Varied Industries, by Howe & VanBrunt, is just a little worse than the last named building, while the Palace of Liberal Arts, by Barnett, Haynes & Barnett, with its top-heavy triumphal-arch-entrance, surmounted by the everlasting and overworked quadriga, vies with these latter for first place in the ranks of the unblest.

The Transportation Palace, by E. L. Masqueray, the chief

designer of the exposition staff, clearly announces its purposes — it is a great railway station, of German extraction, glossed over with a French polish, clumsy in composition and coarse in detail. Somehow or another it reminds me of a continental railway station and also of a catafalque. Its corners are funereal in the extreme, and what was left over of their monumented topknots was worked into the Louisiana Purchase monument, by the same designer, than which I have seen few more ill-shapen and clumsy tombstones in any of the cemeteries of Europe, Asia or America.

The Palace of Mines and Metallurgy, by Theodore Link, is of the genus freak. It is evidently intended for Egyptian and was suggested by Sullivan's freaky but effectively picturesque Transportation building at Chicago, only immeasurably inferior to the latter in its handling. Mr. Link's splendid Union railway station at St. Louis is a lasting enough monument to his skill. This exposition effort adds nothing to his fame.

The Temple of Fraternity, by Thomas J. Prosser, is as unworthy of mention here as it is unworthy of ground space at St. Louis, simply a monstrosity.

The Lumber Headquarters, the Missouri State building, the Louisiana State building, the French building and many of the other minor buildings are consistent, some clever, appropriate and well handled — the Illinois State building, for instance, is a particularly clever design. But, to sum up, and briefly, for I fear I have already overstayed my welcome, from an architectural point of view, the St. Louis exposition is a sorry failure. The few good features about it are not sufficient to redeem it from worse than mediocrity. Or, if that language sounds harsh, let us say that it does not reach that high degree of excellence the lavish expenditure of money made for it, its wide exploitation and its endless possibilities, would justify us in expecting.

I said our art was decadent. Most of these buildings are not only away and far inferior to those of the Chicago exposition, but are not even to be compared to Buffalo's modest but dainty and well-grouped structures of two years ago.

We have one consolation, however — strange how misery loves company — other peoples, even the extremely artistic French, are falling into as evil ways; we are not alone in our decadence. If Chicago's exposition was the apotheosis of our architecture, France reached the zenith of her art twenty years before. Her last exposition was pitiable, it was even less artistic than this St. Louis affair; pathetic, in fact, for it showed us the last feeble flickerings of a one-time mighty light. The men who designed those buildings were making a supreme effort to do something extraordinary with a palsied hand and a wearied brain; every blessed one of those buildings seemed to be a sort of absinthe-dream-affair, a mixture of snakes, a few flashes of brilliant talent, dashed with cigarette smoke and cheap cognac. They showed originality, yes, they were an astounding revelation as to man's ability to devise wildly contorted, restless, uneasy, creepy things. Architecture? Why, bless you, the Paris exposition ought not to be mentioned the same day one speaks of the Chicago World's Fair; to do so would be an insult to the men who created the latter.

But, people will say — and this is my lastly — that I am clamoring for a certain slavish observance of all the rules of style, a designing according to the very letter of academic ritual, a cut and dried formalism where everything is just so; they will tell me that so long as a building is big, imposing, ornate, striking and causes the plain people to say, "Oh, how lovely!" that it is all right, that that is the true test of art, if it but appeals to and satisfies popular taste — however debased — that is the thing to do regardless of style and fixed rules; that I should not be so orthodox — that Paris gave us an example of what might be termed "free thought" in art, and so forth. And I have heard that sort of alleged argument many a time. Well, Heaven save us from "free thought" and all other advanced ideas, if they are to be along the lines of the Paris exposition. I am no slave of the schools. I love diversity and appreciate versatility; give me riotousness even, but let it be intelligent, not brutal. The people may need a bit more education; they are not dull, they learn quickly; if they do not understand the little subtleties of art it is only because the architects have not the ability or the will to make the latter clear to them. I clamor not for the strictly academic, but I do love consistency. Take in dress, for instance, people all seem to grasp the eternal fitness in that; now let any one sin ever so slightly, even to the modest extent of wearing a pink necktie and tan shoes with a dress-suit, and we all hold up our hands in holy horror; that man must either be an idiot or have gotten himself up for some clown act or buffoonery. Well, so it is in architecture, there are certain lines that should not be passed; we have gotten beyond them, we are wearing pink neckties in our fullest of full-dress toggery, and St. Louis is wearing tan shoes, yes and a green shirt! And, if the people do not yet know it and seem satisfied with the combination as it is given them, blame it upon their incompetent teachers, the architects of our day who have misled them, who, in their blindness, have gone off into by-paths and have offered incense to false gods in the temples of unrighteousness; yea they have even raised up a brazen calf and worshiped it.

"They provoke us . . . with strange gods, with abominations provoked they us to anger . . . They sacrified unto devils, to gods whom they knew not, to new gods that came newly up, whom your fathers feared not. . . . "

PAVING BRICK.*

BY D. V. PURINGTON.

IT has been a long time since I attempted to put on paper any ideas of my own in regard to brick. Indeed, it has sometimes seemed that the older I grew and the more experience I had the less sure I felt of any part of the brick business.

In other words, so many things that I was absolutely sure of years ago are now more or less surrounded with doubt. There are, however, a few axioms which can be utilized to lay a foundation for a short paper relating to an industry that has occupied the best thought and labor of an audience such as composes the listeners to the little I shall have to say. To you it will not be necessary to emphasize or call attention to the difference between the two terms, "paving brick" and "brick paving." The former concerns us directly and the latter indirectly. We can control the first and can suffer in silence if the material we make is first-class and is put into a pavement in such a manner as to make it almost worthless.

It should be the duty of every one engaged in manufacturing to produce the best possible article. In no branch of business is this more absolutely necessary than in that of manufacturing material for street paving. It is generally conceded that there is a good market, especially in the West, for a first-class paving brick, and that if the standard of quality is kept up to the highest possible point there is no question that the demand will continue. That this standard has always been the goal aimed for is susceptible of doubt, and it is because many so-called paving brick have been laid on streets and their unfitness clearly demonstrated that so many of us have found it difficult to overcome objections.

Many of this class have been made and sold by some of the largest, as well as the smallest, manufacturers, and the loss has fallen upon all. That this situation was clearly understood is evidenced by the fact that the general average of quality of paving brick furnished in 1902 was far above that of any previous year. When it is remembered that this industry is less than twenty years old, and that its development has necessarily been slow, it is remarkable that so much progress has been made. The men who have been influential in this development had, for the most part, been engaged in one or another of the different branches of brickmaking prior to the discovery that brick could be made from shale.

Very much of their previous education was rendered useless, or worse than useless, when applied to paving brick, for the reason that many of the processes required to make a good paving brick were scarcely known twenty years ago. This was particularly true of the manner and methods of burning. The requirements of a good paver necessitated much more care and the knowledge of what these requirements were had to be learned by observation and experience. Like electricity, which came into practical use about the same time, the results were astonishing, and were frequently produced without the producer being able to tell just how it was done.

It is not my intention to give this paper a personal bias, but it is almost impossible for one who has given the best years of his life to it to refrain entirely from deductions drawn from his personal experience. It is not so easy as may be supposed to describe accurately a good first-grade paving brick. In a general way, it may be said to be one which, when used on the street, will fulfil all possible requirements. It must be fairly smooth and tough. It has been claimed that its quality can be foretold by the eye of one experienced in handling such material, and this supposition is, in general, correct; but the manufacturer too late discovers that appearances are sometimes deceitful.

It is my judgment that a mechanical test only will decide definitely and surely the wearing and durable qualities of a paving brick. The efforts of the National Brick Manufacturers' Association, directed by Professor Orton, of the Ohio State University, have culminated in putting within our reach the means of

*Paper read before the Annual Convention of Clayworkers of Wisconsin, 1903.

determining with more than reasonable accuracy a paving brick that will comply with the most stringent specifications. It is not half so important that these tests should be applied by the purchaser as by the seller.

All the buyer or municipal corporations have to do with material that fails to meet the required tests is to reject it, and it is then up to the seller to remove it from the street. In shipping brick for paving purposes one should never lose sight of the fact that it costs just as much to pay freight and cartage on a poor as on a good article, and should unfit material be placed in the street, the maker is the party who suffers most.

In looking back over the past twelve years, which cover the greater portion of time used in developing the art of making paving brick, it is certainly encouraging to note the great advances made in the methods of manufacture and the great improvement in the conducting of the business as a whole. The class of men who are engaged in it are keenly alive to existing conditions, one of the most discouraging of which is the lack of unity of purpose manifested by the different men and firms engaged in the making of paving brick as a vocation.

It may be a little out of order, but naturally a point has been touched upon that may justify a little enlargement before such an audience as this.

The principal competitor of paving brick is asphalt. This material has advantages that must be admitted, even though such

PAVING THE STREETS OF CHIPPEWA FALLS, WISCONSIN.

advantages are small and few in number. One of the principal of these is that all the raw material used by the asphalt companies is owned or controlled by one corporation; that, no matter what the expense of promotion may be, the cost is distributed over the entire field, and the parent company reaps the full reward by adding to the price of the asphalt. It can send its promoters to a town or city, subsidize newspapers, influence councilmen, secure signatures for work on streets and know absolutely that all the expense will come back in the shape of increased price for its raw material.

I have never yet known any concert of action among the brick manufacturers toward that kind of systematic promotion. As a rule, the man who promotes brick paving sees his competitor furnish the brick, and this may explain to many of you why all the activity in promotion is at present confined to the material imported from the land of the cheapest of cheap labor. No criticism is here intended on the system of getting work started.

The man who has decided that he will purchase an automobile naturally depends upon the eloquence and smoothness of the sellers of these vehicles in his efforts to find out which is the best suited to his purpose. And the property owner who has lived for years on an unpaved street unites with his neighbors in a determination to have their street improved, and the material which is backed up by an organization skilled in conveying information or misinformation, as the case may be, and which has its emissaries in readiness to catch on quickly and talk glibly is fairly sure to capture the prize.

Indeed, it is the business of a street promoter to call the attention of the property owner to the fact that he is behind the times in living on an unpaved street, and to make him see that his property would be improved in value far beyond the cost of paving. The question is often asked: Why are the brickmen so dilatory in doing the preliminary work? It is to answer this question that has caused a digression from the subject of this paper. It is simply a revised version of the old story of the bundle of sticks.

The pitch asphalt of this country is controlled absolutely by one corporation, while the brick manufactured for paving purposes is controlled by an owner whose name is "Legion." The remark so long ago made by the old man to his sons that "In union there is strength," was not more pertinent as an illustration than when applied to the paving interests represented by asphalt and brick. Inasmuch as more paving brick were laid in 1902 than in any previous year, and those of better quality, the manufacturers need not feel discouraged.

Year by year, as the durability of the pavement is manifested, the competition between it and that of any inferior material will lessen. The one advice I have to give to all engaged in making paving brick is to strive earnestly and intelligently to make a better and more durable article. Never mind what your competitors say, or the engineers, city and town authorities. Be sure yourselves that you will be able in the years to come to refute all criticism by the actual service and wear your material has been capable of, and you will receive the reward always given to the faithful. Neglect this guarantee, and you will deserve the punishment which will surely follow.

THE AMERICAN ARCHITECT.*

BY CHARLES F. MCKIM.

I AM no speaker, and if I were it would be quite beyond me to adequately express to you my appreciation and deep sense of obligation to his gracious majesty King Edward and to the members of this Royal Institute of British Architects. The broad philanthropy which created this medal, not alone for British subjects, but that it might help and encourage the successful development of the art of architecture in other countries, was characteristic of the most gracious Queen whose memory we, next to you, hold in veneration. That it should have a second time within a single decade come to our shores is indeed cause for felicitation, since it attests in lasting form the progress and achievement of your younger colleagues in America. The medal which you do me the high honor to bestow on me is pure at least in virtue of my accidental presidency of the American Institute, but is, I feel, to be regarded in a far larger sense than a personal recognition of the ties which unite the builder's art on both sides of the Atlantic. As a spur of incentive, and as a token of the friendship and respect that for many years have been growing up between our two bodies, I accept with grateful pride this medal, tendered as to my countrymen by the Royal Institute. I accept it for the whole profession in the United States, and I accept it for my associates of twenty-five years, to whom I owe everything.

As a bearer of many messages from across the seas, I can not let such an occasion as this pass by without at least briefly adverting to the ties which have united us in the past, and which must render the development of our future of something more than passing interest to you. I will add also a word concerning recent events on our side of the water. The early buildings of the New England coast, dating back to the eighteenth century, and more rarely to the seventeenth, from the once vice-regal town of Portsmouth to Charleston, South Carolina, have happily descended to us, despite political revolutions. Notwithstanding their simpler forms, both of construction and design, made necessary by slender means and the circumstances of transplantation, they still reflect the mother country in their excellence of construction, as well as sound and correct taste. Precisely the most interesting, and in their sphere the most admirable architectural monuments of my native land, private dwellings and public buildings alike, are those that most strongly recall their English prototypes. Our obligations, for instance, to Sir Christopher Wren are very imperfectly understood even at home, yet the cities of the Atlantic seaboard, especially in New England, abound in examples showing the influence of his school. The struggle of these landmarks for existence in the advancing tide of commercial prosperity before which they are gradually being swept away is a melancholy daily spectacle. Not alone deplorable in the loss of historic monuments, but for the lessons they invariably teach of sound proportion, simplicity and good manners.

Happily some of the best examples remain to us. At the seat of government, for instance, our Capitol and the home of the President, the White House, are both singularly animated by a pure taste and devoted love and beauty, not to mention the City Hall and the old department buildings of the city of Washington. Of these, for our information at home as well as yours, let us gratefully acknowledge that the Capitol, though enlarged and changed since, was originally designed by one William Thornton, the White House by a certain James Hoban, while the City Hall and old department buildings were the creation of a man of the name of Hadfield — all Englishmen! I can well remember the thrill of surprise and pleasure which I experienced on my first visit to England, more than thirty years ago, in the discovery of a strange familiarity in the appearance of things, and in the sense of not being after all so far from home. Though I did not understand it then, the reason, as has been shown, was not far to seek.

I will venture to refer to one more building, of the era which we call early and you ingloriously late, albeit of the period of Adam — the octagon. Our Institute, which has urged upon governments — national, State and municipal — the duty of preserving historic monuments, has itself recently secured possession of one of the historic houses of America, known from its shape as the octagon, and designed by the same William Thornton, architect of the Capitol. Here in the early days was dispensed a liberal hospitality by President Madison, whose home it was. Under its roof, too, the Treaty of Ghent was signed. The house

* Address of Charles F. McKim, of New York, before the Royal Institute of British Architects, on receiving the Royal gold medal.

was finished in a manner befitting its importance, and to-day is in an excellent state of preservation. Thus the expressed desire and often recurring efforts of the Institute to secure for itself a permanent home, have been accomplished after nearly half a century of existence. May it typify to those who assemble in it, as well as to the people of the city of Washington, the spirit of public service.

The Institute has ample reason for felicitation in both the increase and betterment of our own schools of architecture, in Harvard, Columbia, Pennsylvania, Cornell and Chicago universities, as well as in the admirable and still older foundation of the Institute of Technology, in Boston. The movement to endow an American Academy of Fine Arts in Rome on the general lines of the French Academy in the Villa Medicis is not new. Till now dependent for support upon the insufficient means at the command of the incorporators (members of the Institute), the number of scholars has of necessity been small and the conveniences for work not such as would be afforded by an older, well-equipped and well-endowed institution. Nevertheless, in spite of its vicissitudes, such has been the quality of the work and men turned out, so strong the conviction of those most deeply interested in the need of an institution offering a post-graduate course intended only for those who shall be already technically well equipped, that a bill for the incorporation of the American Academy in Rome by act of Congress, and asking the protection of the United States Government, was introduced in 1901 by the late Senator McMillan. The persons named as incorporators, besides the leading architects, painters and sculptors, include the great universities of technical schools, represented by their presidents, the Secretaries of State and War, the Librarian of Congress, the Government architect and a considerable number of names of men chosen from the community at large known for their interest in art and art education. This bill passed the Senate and was favorably reported to the House, but, owing to the legislative conditions prevailing in the latter body during the closing weeks of the session, it failed to become a law. I am happy to say that it will be reintroduced in the coming Fifty-eighth Congress, and is considered to have every prospect of success.

Indeed, we seem to be living in a new age, not only in our private enterprises but in our relations with the Government. It was no small thing that a committee of the United States Senate, under the leadership of the deeply mourned Senator McMillan, called into consultation, officially, the Institute and accepted the advice of its committee in the formation of a commission to prepare plans for the improvement of the park system of the District of Columbia, including the location of public buildings. Following this lead have come frequent requests from Government officials on the various and often perplexing problems of their departments so that, informally and unofficially, there has come to pass a seeking for expert advice as gratifying as it has been unusual.

The forces which have brought about plans for the improvement of the national capital are acting throughout the land. Not only in the Atlantic seaboard city of New York and the cities of the lake region like Buffalo, Cleveland and St. Paul, but even from far-away Seattle, on the Pacific coast, comes news of attempts to treat the city as a unit and to develop a municipality as a consistent work of art. It is worthy of note also that as the star of progress takes its western way, the effort at improvement is made with increasing vigor in both enthusiasm and money. As evidence of the times, and among the measures voted by the last (Fifty-seventh) Congress for new buildings to be erected within the District of Columbia alone, I will quote the substance of a single paragraph from the report of the Senate commission of the District of Columbia, dated March 14, 1903: "The Fifty-seventh Congress, besides the restoration of the White House, authorized the construction of the Army War College and the Engineer School of Application; a building for the National Museum; . . . the union railroad station; an office building for the use of the members of the House of Representatives; a municipal building for the District of Columbia, and a Hall of Records. The cost of these buildings completed will approximate not less than $15,000,000, or over £3,000,000 sterling."

I can not close even these brief remarks without an expression of appreciation for one to whom your eminent body so recently did honor. After nearly half a century of successful endeavor, during which Mr. Hunt held aloft the banner and fought the battles of the Institute, and in the fulness of his powers at a time when his influence was greatest, he was suddenly taken away. Ladies and gentlemen, I have to thank you for the great patience and forbearance with which you have listened to these fragmentary remarks that but poorly express my appreciation of the great honor which you have seen fit to confer upon me.

COLLEGE ARCHITECTURE.

PROFESSOR HAMLIN contributes to the Current *Outlook* a considerate article, accompanied by well-chosen illustrations on "Recent American College Architecture." In no department, says the New York *Times*, has the recent desire for harmony, for "ensemble," in architecture been more operative or more beneficial than in collegiate work. That desire was first and most powerfully stimulated by the Chicago World's Fair of 1893, of which the instantaneous popular success was a recognition of what its builders were trying to do. It was not at all necessary to that success that the fair should be built in the Graeco-Roman style which was chosen for it. It was only necessary that it should be built in some agreed style, and that every building should enhance and not weaken or contradict the effect of every other building.

Now, in college architecture one would say that this obvious lesson might be expected to be applied more strictly and intelligently than in almost any other. And yet it has not, until lately, been applied in that architecture at all. The campus, or "college yard," of almost any American college more than two generations old is apt to be a most distressing mixture and museum of all the styles that have been fashionable at any time since the foundation of the institution. Even such a studied and uniform architectural scheme as Jefferson's for the University of Virginia some bold, bad architect of thirty or forty years ago did his worst to nullify by introducing into it some wildly incongruous "Victorian Gothic." And of the plans for the new West Point, about two-thirds entirely ignored the collegiate Gothic to which the institution was irretrievably committed, although the judges, whose own personal sympathies were very far from that style, found it really incumbent upon them to accept a design in the style of the institution and in accordance with its traditions.

The moral seems to be that every collegiate institution should adopt an architectural scheme, even in advance of the beginnings of its execution, and should sternly decline to countenance any anomalies. Of course, their temptations will be strong. Some donor, or "donatrix," will, under the influence of some pushful architect, urge whatever may be the fashionable style of the day, without reference to congruity. Precisely such pressure has wrought the ruin of every old campus. It does not so much matter whether the style be the collegiate Gothic of the old Columbia in Madison avenue and of the new College of the City of New York, or the "municipal classic" of the new Columbia, or the Georgian of the New York University, or the Jacobean of the University of Pennsylvania, or the Beaux-Arts of the new Naval Academy. Only let it all be congruous. Oxford is not destitute of architectural anomalies, and Oxford contains specimens of every style or fashion that has prevailed in England from the fourteenth century of Merton to the nineteenth century Victorian Gothic of Keble, than which no two architectural expressions could be wider apart. But what makes Oxford the most fascinating college town in the world is that each college has insisted, upon the whole, on preserving an architectural unity or at least an architectural continuity, and that each architect has respected, at least to the extent of refraining from insulting, the work of his predecessors. The moral "runs at large" for the edification of the administrators of American colleges, whether old or new.

DESCRIPTION OF MR. JAMES A. PATTEN'S HOUSE, EVANSTON, ILLINOIS.

THIS house represents no particular style of architecture. It is designed to meet certain practical and esthetical needs and in this respect is its own exponent of style.

The great variety of rich building materials so easily obtained in our country at the present time has been taken full advantage of, so as to produce a building typical of the period.

In the designing of the building, the law of principle has been the guiding motive, thus producing the architectural results shown. No precedent of a bygone age has been permitted to encroach upon modern ideas.

The exterior materials were selected before the house was designed, and therefore governed the character of the architecture. It was necessary to simplify the detail as much as possible, owing to the hardness of the granite material employed. The massing of the house is, therefore, the essential factor of the design.

The molds used are simple and of the cove character throughout the building.

The prominent base and cornice lines are accentuated by being plainly tooled, while the main body of the house is rock-faced work.

The entrance forms the prominent feature of the front, and over this entrance is a balcony supported by massive brackets which are embellished with the lion head and the eagle. The front portion of the balcony is inlaid with glass mosaic, accentuating the central and main portion of the façade.

It seemed fitting that the thistle should be used as the decorative motive of this house, inasmuch as it has refinement of outline and a strong organic growth which could be most readily accommodated to the various materials that are employed in the construction of the building. Thus in the granite caps over the main entrance the thistle motive is worked into a bell-shaped cap in its simplest form, while in the glass inlaid mosaic work in the front of the balcony the design is very intricate, due to the facility with which glass can be worked.

The various geometrical motives are entwined with the growth of the thistle plant in such a manner as to contrast in a glorious color scheme.

The designs in this panel are suggestive of all the various motives which appear throughout the house, both exterior and interior.

The inside of the house is carried out in the same simple man-

ner as is expressed on the exterior treatment, the walls being plain and strong and susceptible of good, rich color schemes.

The decoration of the walls, draperies, rugs, furniture, gas fixtures and bric-a-brac throughout are entirely in harmony one with another, and are designed especially for this house.

The thistle motive has been employed throughout in the execution of these various designs, appropriately conventionalized in the different rooms in order to break any monotony.

The color schemes are consistently worked out so as to form a proper gradation from room to room.

The intention has been to form a unity of architectural conception throughout the building.

Among the contractors who have assisted in making this residence a complete exponent of a new thought in design, it is appropriate to mention Louis J. Millet, whose correct taste as a decorative artist is often sought where the highest skill is required for such work. The art glass, glass mosaic and frescoes were executed under direction of the architect by Mr. Millet, who has lately been appointed Chief of Decoration at the Louisiana Purchase Exposition at St. Louis.

Much care was given to the window hangings. Double shades were used throughout. The exterior shade used was of the very finest hand-made cambric and of a color harmonizing with the stone. The interior shade was a duplex or double color, having a dark myrtle green to the exterior or street side and the inside color to match the decorations of the different rooms. The architect showed his appreciation of the value of small things in making up a perfect whole by giving this contract to Edward C. Pfanschmidt & Co., of Chicago, as their reputation for this class of work is of the highest order.

The house is of steel-frame construction, in accord with the modern tendency to make residences of the higher class fireproof. This construction was furnished by the Dearborn Foundry Company, Chicago. This company was one of the first to take up the production of structural steel in buildings. The Home Insurance building, of this city, was their work.

The laundry-rooms are equipped with the Steel Roll Mangle Company's sheet-steel asbestos-lined clothes dryers, Pearl gas mangles and opal cylinder washing machines. These rooms are fitted up with porcelain tubs, clothes chute, brass piping, nickeled throughout. This plant was installed by the Steel Roll Mangle Company, of Chicago. It is noticeable that in this house there is ample room, good light and ventilation.

The Patten house is equipped with some ten elegant bathrooms and all the accessories of washrooms, kitchen, etc. These bathrooms are all fitted with the finest of imperial ware and all modern appliances for comfort; each with a marble retiring room for showers and equipped with all essentials. These and all the plumbing work were furnished and installed by the P. Nacey Company, Chicago.

HEATING BY HOT WATER.*

BY reason of the superior construction of the Spence heater, a positive circulation of the water in the heater is secured, as can be seen by referring to the sectional view. The water, after entering fire pot and becoming heated, rises through the waterway to one side of water post; here it has access to all sections through the port openings, and can not pass to the flow pipes until it has traversed completely all of the sections. As the heated water is delivered from the sections it enters the other side of the water post and passes directly to the flow pipes, and can not return to base of heater until it has passed through the radiators or coils. By this arrangement of sections, it is seen that each is, as it were, an independent heater. It also permits of the water's passing directly to the flow pipes from that part of the heater which is receiving the greatest amount of heat.

A Spence hot-water heater has many distinctive features, but there is none more valuable than that of the "water post," which serves to connect the sections with the fire pot. This post makes each section independent of the others, so that should it any time be necessary, in case of accident, to repair any section, that section can be removed without necessitating the disturbance of the piping. This feature—a feature possessed by no other heater—is one of the utmost importance, as the injured section can be removed without putting out the fire, or in any way stopping the action of the heater.

Each section is held in position by a short bolt which passes through the water post in such a manner that they are in no way affected by expansion or contraction. These are the only water joints in the heater, and as they are at the back, away from the action of the fire and gases, milled perfectly true, they can be guaranteed to be as permanent and durable as the rest of the heater.

The ash pit is of ample depth to give generous space for ashes and admittance of a generous supply of air for the combustion of the fuel. It has a cast-iron base, giving an air space between the foundation and the bottom of the ash pit. It is provided with lifting and sliding draft dampers, large clean-out doors and clinker door, through which a slice bar can be used on top of grate to remove ashes and clinkers.

The grate is a combined dumping and rocking grate of the most improved pattern. It is easily operated, and is so constructed that ashes and clinkers are removed from the base of the fire without carrying the red coals with them. A quarter-turn of the dumping spindle unlocks the grate so that it can be quickly dumped by means of the shaking lever. By removing a small cap on the outside of the ash pit, the grate spindle can be taken out, unlocking the grates and grate ring, no bolts being required on the inside of ash pit. Both grates and grate rings can be replaced without disturbing the balance of the heater.

The packing used is made especially for this heater, and makes an absolutely tight and durable joint.

One or more sections may be cut off from the rest of the system by means of the blank gaskets. Connecting them with the water supply of the house, they may be operated to perform the offices of the water-back of a kitchen range in supplying hot water for domestic purposes. This feature is of special value when wood or gas is used for fuel in the kitchen, also for supplying hot water for bath purposes, gymnasium, engine houses and barber-shops.

Every part of the heating surface is easily accessible through clean-out doors, and the whole heater can be readily cleaned in a few moments. In the use of any hot-water heater, it is of the utmost importance that its fire surfaces be cleaned often, and the more accessible these surfaces are the more probable it is that the attendants will keep them free from soot and dirt.

* From *The Boiler Magazine*, Kellogg-Mackay-Cameron Company, Chicago.

PAINTS IN ARCHITECTURE.

WHITE LEAD BEFORE THE FRENCH PARLIAMENT.

IT is known that the French Government has introduced a bill looking to the general prohibition of white lead in the painting of structures and the substitution of zinc white therefor. This bill, with a slight amendment, passed the House of Deputies on July 1, and is now before the Senate.

Speaking in favor of the proposed law, Representative Cazneuve said:

"When the government realized the impossibility of protecting match-factory employes against phosphorus necrosis, it abandoned phosphorus and sought a substitute. This was found in sulphid of phosphorus, which is not poisonous, and phosphorus necrosis has disappeared from its match factories. Lead poisoning must also disappear in the same way. [Shouts of 'very good.'] It is objected that the oxid of zinc, which is expected to replace white lead, covers less solidly than the latter product. The reports of the Council-General of Civic Structures and of the Council of Engineers in Chief of Bridges and Highways answer this objection. In reality, workmen have not yet acquired the habit of painting with zinc oxid. As regards durability, the test has been made; oxid of zinc lasts as long as lead, even on beacons, where it is subjected, as they are, to the highly corrosive action of sea water. A prohibitory law is necessary; fortified by the advice of the Consultative Committee of Hygiene and of the Committee on Arts and Manufactures, it is our duty to unite in support of the government's proposal. It is not a Draconian project, as has been asserted; but a proposal in the behalf of public health."

The amendment noted above allows a delay of two years before totally prohibiting lead, instead of one year, as originally proposed.

CHARLES JOURDAIN.

SUGGESTIONS ABOUT LAUNDRIES.

THE question of space and location for the laundry-room in a house is often a puzzling one to the architect, it being usually the last one to decide in the location of rooms and considered the least important. Now if the proper thought be given to this subject it will be seen that the laundry is one of the most important rooms in the house, for the reason that the servant must have all the convenience and comfort in her work possible if the lady of the house is to have any comfort at all. Therefore, the laundry should be laid out with the same care as the kitchen, with more space and better light if possible. It requires light to do good laundry work and it is not profitable to shut a laundress up in a close, dark room and force her to use gas to do her work by, thus adding to the expense as well as to the heat and discomfort of this work. A simple and easy way to have this matter scientifically arranged for you without expense is to drop a line to the Steel Roll Mangle Company, Chicago, and they will do it for you.

MOSAICS.

MESSRS. CHARLES G. BLAKE & CO., of Chicago, contractors for the granite work of the new Iroquois theater at Randolph and Dearborn streets, Chicago, are to be congratulated upon the successful production and laying of one of the most perfect polished granite jobs ever cut.

FOR YOUR OWN PROTECTION send postal card for free booklet of patent claims relating to hollow concrete building blocks and machines for their manufacture, to the Harmon S. Palmer Hollow Concrete Building Block Company, Washington, D. C., owners of patents, or $1 for full copies, including drawings and specifications in bound form; thirty-five pages, 8 by 11 inches.

Beware of infringements; several suits already filed. New patents, adjustable machines.

THE Buffalo Steam Pump Company, whose works are at North Tonawanda, has been purchased by Messrs. William F. and Henry W. Wendt, who are also owners of the Buffalo Forge Company and the George L. Squier Manufacturing Company. The North Tonawanda works of the steam pump company are to be continued as heretofore, and the main offices will be in Buffalo.

THE *Four-Track News*, for February, by text and illustration is especially designed to stir in the breast a longing for travel. The leading article in this number is entitled "Beautiful Porto Rico," by Hezekiah Butterworth. "The Rugged Cliffs of the Pacific" come in for their share of attention. "Mountains and Caves of Mexico" and other interesting features of this continent are described.

LOUIS J. MILLET, of Chicago, has been appointed chief of mural and decorative painting for the Louisiana Purchase Exposition, at St. Louis. Mr. Millet is well known throughout the country as a decorative artist, as he has followed that profession, but his architectural training and natural designing ability is of the first order. Born in New York and educated there, his technical training was obtained in Paris at the Ecole des Beaux-Arts and in the architectural section of the Ecole des Arts Decoratifs. The choice of Mr. Millet is particularly appropriate, as no one better fitted for the office could be found in this country. The name of Mr. Millet should not be confounded with that of Frank Millet, the artist and writer, who was chief of decoration for the Columbian Exposition, and whose work lent so much to the artistic beauty of that great exposition.

A THOROUGHLY comprehensive review of everything appertaining to steel rolling doors, shutters and partitions has just been issued in neat form by the Columbus (Ohio) Steel Rolling Shutter Company. Besides being extensively illustrated, the text accompanying is clear, and the descriptions of the varied forms amply complete. The special features claimed for this style of construction are a weather surface presenting no pockets or recesses for the accumulation of water, snow or dirt, which prevents rusting out and premature decay; a perfectly balanced spring within the rollers making it possible to raise or lower the largest door without effort, and a construction of slatting offering the minimum of friction and the maximum of strength. The small bead within the large barrel of the pivotal hinge very materially stiffens the door against wind pressure or any other strain to which it may be subjected, and makes any unlocking of the slats impossible. The inadequate protection against fire offered by doors, shutters and partitions in buildings has up to the present time been considered one of the most serious defects. This company feel that they have satisfactorily overcome this, and will gladly submit plans and specifications. Their work is adapted to any buildings, old or new, is reasonable in cost and cheap of maintenance.

THE idea that it costs a "mint of money" to spend a vacation in Colorado is all wrong. On the contrary, it is a fact that no other summer resort State has so many moderate-priced hotels and boarding houses. Comfortable places, where one can get splendid fare and excellent quarters for $8 to $10 a week, are to be found in all sections of the State. Of course those who prefer to spend more can find hotels to suit their tastes. The cost of a visit to Colorado will, of course, depend on the length of your stay. At Manitou, Colorado Springs and Glenwood Springs a good room and first-class board can be had for $14 a week and upward. During the summer months the strictly first-class hotels charge $17.50 a week, and in some cases $20, $25 and even $30. At all of Colorado's resorts are hotels which provide good accommodations for as little as $8 or $10 a week. Boarding houses ask even less—$25 to $35 a month. Excluding railroad fare to and from Colorado, $75 is a liberal estimate of the cost of a month's stay in the mountains. In actual practice it is likely that the majority of the people who visit Colorado spend little more than $50 a month for their board, lodging and amusements. P. S. Eustis, 209 Adams street, Chicago, will send a free copy of "Colorado Handbook" which tells just what one wants to know about the hotels and boarding houses.

THE staining of shingles has passed through many stages during the past fifteen years and many combinations have been obtained which have made the shingled cottage and country house more artistic than they would have been if simply painted and given an opaque colored surface. Many architects have preferred to leave the shingles natural, with the hope that by the exposure to the elements the "silver gray" would be obtained after two years. Disappointment has followed, for more shingles turn black than gray. When Mr. Thomas W. Lawson, of Boston, decided to build the now celebrated stock farm Dreamwold, at Egypt, Massachusetts, it was proposed that the shingles could be treated chemically to produce the silver gray in a few weeks, instead of waiting two years for nature to do the work. Different manufacturers were consulted and it was finally decided that the Dexter Brothers Company had invented a chemical stain which contained no paint pigment, but which, upon shingles exposed to rain and sunshine, produced the desired effect. This is not a bleaching oil, but a stain which does not injure the shingles. One million and six hundred thousand shingles were dipped in this preparation, and the architects congratulate themselves that their choice has proved so successful. A curious fact has been demonstrated with this No. 54 stain—that it can not be used to produce a silver gray except on cedar shingles. The architects in New York and Philadelphia have experimented with this No. 54 stain, with the same results as were obtained on the Lawson estate. Coolidge & Carlson, the Boston architects of Mr. Lawson's buildings, speak in the highest praise of the effect obtained. The Dexter Brothers Company have issued a most charming book showing the buildings on the Lawson estate, and any architect may obtain one by writing them.

NEW PUBLICATIONS.

STONES FOR BUILDING AND DECORATION. By George P. Merrill Third Edition. New York: John Wiley & Sons, 1903. Cloth, $5.

It is now some twelve or fifteen years ago since the first edition of this book was published, and in a short time it had acquired the reputation of being a standard on the subjects on which it was written; therefore we shall not dwell upon its merits, except to say that it still sustains its standard character. The third edition of his book has just been issued and gives the information that has been acquired up to date. It is recommended to anybody interested in such subjects, especially to novices who will probably there find the information they may need condensed and ready for their use. Not only is the letterpress added to and corrected, but also the number of illustrations is increased, which enables one to better understand some of the subjects which are dwelt upon. The durability of building stone is of great importance. Such stone can only be thoroughly tested by time, and the choice of a poor stone has ultimately ruined many a building. Therefore, it is important that all information about such stones should be gathered and recorded. Where such a stone has endured for many years without showing perceptible wear, it may be fairly judged to be durable. When the exterior of a building always looks clean, the probability is that the stone is decaying on its surface; then, the outside always being washed off by rain, etc., the dirt that may have accumulated goes with it; whereas, a durable stone is apt to grow darker the longer it is exposed to the atmosphere and the dirt that is mixed with it, especially in cities. There are many evidences of this in Chicago.

A PRACTICAL TREATISE ON THE STEEL SQUARE AND ITS APPLICATION TO EVERYDAY USE. Two vols. Chicago: Frederick J. Drake & Co., 1903. Cloth, $2.

This book is a collection of problems in construction to be solved by the use of the steel square, a tool well known to all building constructors. There have been a number of books published on this similar subject, but we can say there are none known to us which are so complete as the present one. The illustrations are numerous and apparently well adapted for the purpose. The book is intended more for practical building constructors than for architects, though it would be well if some architects knew more about such subjects than they do. It is difficult to describe the work without describing and explaining a number of the problems, which would be to repeat the work itself. All can be said about it is that any one who wishes to investigate into such subjects can not do better than to procure the book.

OUR ILLUSTRATIONS.

Church. A. Sandegren, architect, Chicago.

Dormitory building, Stanford University, Palo Alto, California.

Residence of Judge Scarrett, Kansas City, Missouri. Frank Hill, architect.

Residence of Mr. Rieger, Kansas City, Missouri. Root & Siemens, architects.

Residence of A. W. Childs, Kansas City, Missouri. Root & Siemens, architects.

Residence of C. A. Brockett, Kansas City, Missouri. Root & Siemens, architects.

View in rooms, Athletic Club, Milwaukee, Wisconsin. H. C. Koch & Co., architects.

Second Presbyterian Church, Kansas City, Missouri. A. Van Brunt & Brother, architects.

Views, exterior, interior and details, residence, James A. Patten, Evanston, Illinois. George W. Maher, architect, Chicago. The stable, also, is shown.

Photogravure Plate: View in hall, residence, James A. Patten, Evanston, Illinois. George W. Maher, architect, Chicago.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Entrance detail, Ardsley Hall, New York city.

Entrance detail, Mohonk building, New York city.

The Arlington Apartment building, New York city. Israels & Harder, architects.

Residence of James A. Patten, Evanston, Illinois. George W. Maher, architect, Chicago. Five full-page plates, exterior and interior views, are given.

Correction: The illustration in July number of Blind Asylum at Overbrook, credited to Frank Miles Day & Brother, represents the work of Cope & Stewardson.

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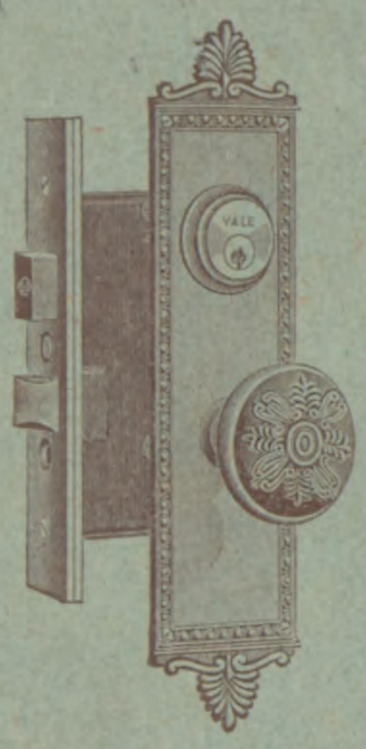

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